

To Miss  
Effie Douglass Putnam.

FANTASIE  
über  
E. HUMPERDINCK'S  
„HÄNSEL UND GRETEL“  
FÜR  
HARFE  
eingerichtet von

COBERTHÜR  
Ritter des belgischen Leopold Ordens.

N<sup>o</sup> 25894.

R. M. 2. —

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# COMPOSITIONEN

für die

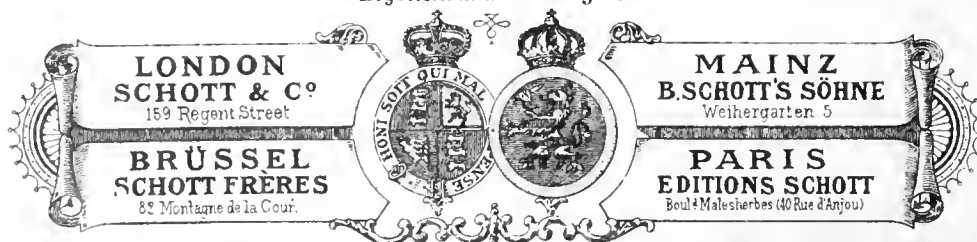
## HARFE

von

# WILHELM POSSE

	Mark
Etude (C-dur) . . . . .	1.50
Lied ohne Worte . . . . .	—75
Scherzo . . . . .	1.25
Angelus! von F. Liszt, arrangirt . . . . .	2.25
Romanze (F. Liszt gewidmet) . . . . .	1.50
5 kleine Characterstücke:	
Nr. 1. Menuett (C-dur) . . . . .	} . . . . . 1.75
„ 2. Wellenspiel (C-moll) . . . . .	
„ 3. Am Abend (As-dur) . . . . .	
„ 4. Lied ohne Worte (C-dur) . . . . .	
„ 5. Türkischer Marsch (As-moll) . . . . .	

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Printed in Germany.

# HÄNSEL UND GRETEL

Märchenspiel von

## E. Humperdinck

Vollständiger Klavier-Auszug mit Text (Original-Ausgabe vom Componisten) . . . . .	netto Mk. 8 —
Vollständiger Klavier-Auszug mit Text (Erleichterte Bearbeitung von R. Kleinmichel) . . . . .	" " 8 —
Vollständiger Klavier-Auszug mit englischem Text (Uebersetzung von C. Bache) . . . . .	" " 8 —
Vollständiger Auszug f. Klavier z. 2 Händen allein, m. Hinzufügung d. Gesangstextes (R. Kleinmichel) . . . . .	" " 8 —
Vollständiger Auszug für Klavier zu 4 Händen (R. Kleinmichel) . . . . .	" " 15 —

Mk. Pf.

Mk. Pf.

*Einzel-Ausgaben (mit deutsch. u. engl. Text):*

No. 1. Tanz-Duett für 2 Singstimmen . . . . .	1 50
2. Lied: „Ach wir armen, armen Leute“ Bariton . . . . .	1 —
3. Lied von der Knusperhexe für Bariton . . . . .	1 —
4. Lied: „Ein Männlein steht im Walde“ für Sopran . . . . .	— 50
4bis. Id. id. für tiefe Stimme . . . . .	— 50
5. Lied des Sandmännchens für Sopran . . . . .	1 —
5bis. Id. id. für tiefe Stimme . . . . .	1 —
6. Abendsegen, Duett für 2 Singstimmen . . . . .	— 50
6bis. Id. id. für eine Singstimme . . . . .	— 50
7. Lied des Taumännchens für Sopran . . . . .	1 —
7bis. Id. id. für tiefe Stimme . . . . .	1 —
8. Knusperhäuschen-Duett: „Wie duftet's von dorten“, für 2 Singstimmen. . . . .	1 —
8bis. Id. id. für 1 Singstimme . . . . .	1 —

Vorspiel für Klavier zu 2 Händen . . . . .	1 25
Vorspiel für Klavier zu 4 Händen . . . . .	2 —
Potpourri für Klavier zu 2 Händen No. 194 . . . . .	1 50
Potpourri für Klavier zu 4 Händen No. 104 . . . . .	2 75
Knusperwalzer für Klavier zu 2 Händen . . . . .	1 50
Knusperwalzer für Klavier zu 4 Händen . . . . .	1 50
Tanzliedchen für Klavier zu 4 Händen (leicht) . . . . .	1 50
2 kleine, sehr leichte Stücke für Klavier (ohne Bassschlüssel)	

No. 1. Im Walde, No. 2. Tanzliedchen . . . . .	1 —
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*Arrangements:*

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BEYER, F. Op. 112. Revue mélodique, No. 72 für Klavier zu 4 Händen . . . . .	1 75
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2. II. und III. Bild . . . . .	2 —

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GREHS, Dr. C. Quadrille f. Klavier zu 2 Händen . . . . .	1 50
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TOURS, B. Fantasie für Violine und Klavier . . . . .	3 —
— Fantasie für 2 Violinen und Klavier . . . . .	3 50
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No. 1. Sandmännchen, No. 2. Abendsegen — Abendsegen für 2 Violinen und Klavier . . . . .	1 25
CRESER. Vorspiel für Orgel . . . . .	2 —
OBERTHÜR, C. Fantasie für Harfe . . . . .	2 —
REINHARD, A. Vorspiel für Harmonium und Klavier . . . . .	3 —
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Sandmännchen u. Abendsegen f. kleines Orchester (H. Steiner) Partitur und Stimmen netto . . . . .	12 50
Knusperwalzer für kleines Orchester (H. Steiner) Partitur und Stimmen netto . . . . .	12 50
*Vorspiel für Militär-Orchester (A. Abbass) Partitur und Stimmen netto . . . . .	22 50
*Potpourri für Militär-Orchester (A. Abbass) Partitur und Stimmen netto . . . . .	22 50
*BUCALOSSI, P. Walzer für grosses Orchester (Short) . . . . .	netto 4 —
— Walzer für kleines Orchester (Short) netto . . . . .	3 —

Die mit \* bezeichneten Werke sind auch für Militär-Musik in englischer Besetzung von Wm. Short erschienen.

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Andante con moto.  
*p* ma ben marcato

Andante con moto.  
*p ma ben marcato*

HARFE.

*f* *f* (E#) (Ab) *f*

*cresc.* (Db) *f*

*p* *mf*

(G#b) *cresc.*



*poco a poco* **f** (B $\flat$  D $\sharp$ )

6 5 (B $\flat$ ) (A $\sharp$ )

8

*grazioso*

6 (B $\flat$ )

*accelerando*

3 (D $\sharp$  F $\sharp$ )

*pesante e rit.*

6 3

Con moto.

*p*

This system contains the first six measures of the piece. The tempo is marked 'Con moto.' The key signature has one flat (B-flat). The time signature is 6/8. The piano part features a steady eighth-note accompaniment in the left hand and chords and eighth-note patterns in the right hand. The first measure starts with a piano (*p*) dynamic.

*sf* *ben legato*

This system contains measures 7 through 12. The piano accompaniment continues. The right hand features more complex chordal textures. The dynamic *sf* (sforzando) appears in measure 9, and the instruction *ben legato* is written above the final measure (measure 12).

(D $\flat$ )

This system contains measures 13 through 18. The piano part continues with eighth-note patterns. The right hand has chords with accents. A chord change to D-flat major is indicated by '(D $\flat$ )' in measure 16.

(G $\flat$ )

This system contains measures 19 through 24. The piano accompaniment continues. The right hand features chords with accents. A chord change to G-flat major is indicated by '(G $\flat$ )' in measure 21.

Un poco Animato.

*rit.* *f*

This system contains the final six measures (25-30) of the piece. The tempo is marked 'Un poco Animato.' The piano part continues. The right hand features chords and a final melodic phrase. The dynamics *rit.* (ritardando) and *f* (forte) are indicated in measures 27 and 28 respectively.



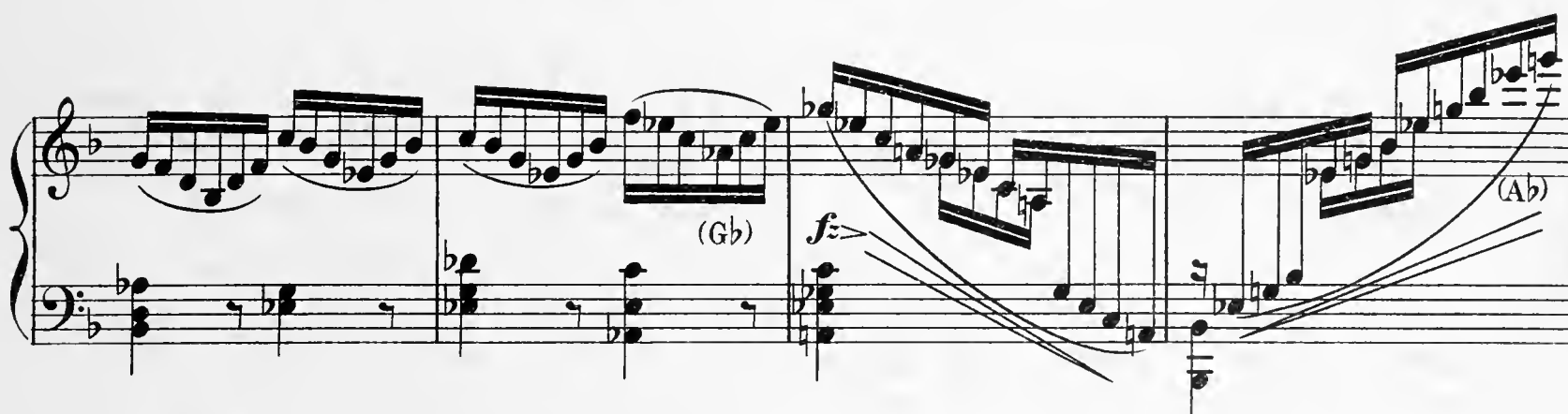
First system of musical notation. The treble staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Chordal annotations include (D#F#) and (D# F#).



Second system of musical notation. The treble staff continues the melodic development. The bass staff includes dynamic markings *fz* and a chordal annotation (D# F#).



Third system of musical notation. The treble staff has a melodic line with a slur and the instruction *ben legato*. The bass staff includes a chordal annotation (G#).



Fourth system of musical notation. The treble staff features a melodic line with a slur and a dynamic marking *fz*. The bass staff includes chordal annotations (G#) and (Ab).



Fifth system of musical notation. The treble staff has a melodic line with a slur. The bass staff includes a dynamic marking *riten.* and a time signature change to 2/4.

Vivo.



(E♭ D♭)



(A♭)

*f*

a tempo.



*sosten.*



(D♭ A♭)

*f*



Moderato.

First system of musical notation. The treble and bass staves are in G major (one sharp). The tempo is Moderato. The first measure has a *ritard.* marking. The second measure has a *mf* marking. The system ends with a double bar line.

Second system of musical notation. The treble and bass staves are in G major. The system ends with a double bar line. A *p* marking is present in the final measure of the treble staff. A *marcato* marking is centered below the system.

Third system of musical notation. The treble and bass staves are in G major. A *(G $\sharp$ )* marking is present in the first measure of the bass staff. The system ends with a double bar line.

Un poco Allegro.

Fourth system of musical notation. The treble and bass staves are in G major. The tempo is Un poco Allegro. The first measure has a *ben legato* marking. The system ends with a double bar line.

Fifth system of musical notation. The treble and bass staves are in G major. A *(E $\sharp$ )* marking is present in the first measure of the bass staff. The system ends with a double bar line. A *rall.* marking is present in the final measure of the bass staff.

Poco Andante.

*p dolce*

Musical score for "L'Allegretto" by Franz Schubert, measures 1-4. The score is in 3/4 time, key of B-flat major. The first staff is the treble clef, and the second staff is the bass clef. The tempo is marked "a tempo." and the dynamics are "rit."

Musical score for "L'Espresso" by Franz Liszt, measures 1-5. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a treble and bass staff. The tempo is marked "a tempo." and the dynamics include "rit." (ritardando).

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked "a tempo." and the dynamics include "rit." (ritardando). The score consists of two systems. The first system has two measures, and the second system has two measures. The key signature has one sharp (F#), and the time signature is 3/4. The music features a simple melody with some triplets and a piano accompaniment with chords and moving lines.

First system of a musical score. The treble clef staff contains a melodic line with many beamed sixteenth notes, starting on B $\flat$  and ascending. The bass clef staff contains a harmonic accompaniment. The key signature has two flats (B $\flat$  and E $\flat$ ). The time signature is common time (C). The notation includes the following markings: *(B $\flat$ ) cresc. (A $\flat$ ) - poco - a - poco -*.

Second system of the musical score. The treble clef staff continues the melodic line with more beamed sixteenth notes. The bass clef staff continues the harmonic accompaniment. The notation includes the following markings: *f* (forte) at the beginning of the system.

Third system of the musical score, labeled "Finale. Tempo I." at the beginning. The treble clef staff contains a series of chords. The bass clef staff contains a series of chords. The key signature has two flats (B $\flat$  and E $\flat$ ). The time signature is common time (C). The notation includes the following markings: *Finale. Tempo I.* and *p* (piano).

Fourth system of the musical score. The treble clef staff contains a series of chords. The bass clef staff contains a series of chords. The notation includes the following markings: *molto cresc.* (molto crescendo) and *fz* (forzando).

Fifth system of the musical score. The treble clef staff contains a series of chords. The bass clef staff contains a series of chords. The notation includes the following markings: *p* (piano).



First system of musical notation. The treble clef staff features a series of rapid, slurred eighth-note runs. A dynamic marking  $(G\flat)$  is placed below the staff. The bass clef staff provides a harmonic accompaniment with chords and single notes. A measure number '11' is indicated near the end of the system.

Second system of musical notation. The treble clef staff continues the rapid eighth-note runs. Dynamic markings  $(C\sharp)$ ,  $(E\sharp)$ , and  $(G\sharp)$  are placed above the staff at different points. The bass clef staff continues with harmonic support.

Third system of musical notation. The treble clef staff features a long, slurred eighth-note run. A dynamic marking  $ff$  is placed below the staff, followed by the instruction *sdruciolando*. Measure numbers 8 and 19 are indicated above the staff. The bass clef staff has rests.

Fourth system of musical notation. The treble clef staff continues the slurred eighth-note run. Measure numbers 8, 19, and 25 are indicated above the staff. The bass clef staff has rests.

Fifth system of musical notation. The treble clef staff features chords and single notes. A dynamic marking  $(C\sharp)$  is placed below the staff. The bass clef staff continues with harmonic support. The system concludes with a double bar line.



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